

Chapter 1 : What are the main points of Shelley's essay A Defence of Poetry? | eNotes

The point of poetry differs with writer and reader. To some it is simply a beautiful way to express common thoughts or feelings, to others it is a means to mystical rapture, to others it deepens their appreciation of life, while some are simply intoxicated with language, and there are a number of other possible points that could be noted.

In my private scenario, Williams had eaten the plums, left a note in the empty bowl in the icebox, and had started to climb the stairs to bed when, in a flash of intuition that I am willing to call genius, he stopped himself and ran back downstairs to retrieve the poem he knew he had just written. In "This Is Just to Say," he captured one of the daily experiences that are as liable to poetic treatment as any other, and he knew it. Rescuing this short, scribbled testament to married life and household order as well as to temptation, he made permanent a poetic act of the first magnitude. Another poet whose preoccupation with everyday life cast his literary career into obscurity was Charles Reznikoff. In poem after poem this writer captured the essence of city life in language so clear and simple that it could be mistaken for prose. Like Williams, Reznikoff is a master of the seemingly insignificant encounter, the anecdotal experiences all of us have but fail to write down: Due to copyright restrictions, we are unable to include the poem "The new janitor is a Puerto Rican" by Charles Reznikoff. We apologize for the inconvenience. After all, he has to live in this apartment house where nothing gets fixed properly. But on the level of human interaction, his poem is full of compassion. He understands the despair of the young janitor, and in his clarity of approach to the subject, makes us feel it, too. Williams and Reznikoff wrote hundreds of poems fashioned directly from their daily lives. Reznikoff lived most of his life on the Upper West Side of Manhattan, walked the streets for miles every day, wrote articles on the law to make a living, and published most of his books himself. Through work like theirs, teachers who are willing to chance the unfamiliar will discover much that they can bring to their students which concerns the human heart. II There must be as many reasons why poetry is written as there are poets writing it. Surely poets mean to tell us something about themselves and their world, if only in the most oblique ways, by recording what they deem important enough to pluck from their field of vision with a pen point. This field of vision contains both the inner and outer lives of the writer. Some poets prefer to concentrate on the reality that exists independently of themselves—the "real world" we call it, of people, places, and things. By selecting what they do select to present to us, they tell us who they are. Other poets seem to exist completely in their own spiritual interiors. The world "out there" pales in comparison to their inner lives, their thoughts and feelings. Trees and people seem to exist only as comments on what is taking place inside them. We can call the first group "extroverts," the second "introverts," if we wish. Teachers and students should be aware of it. To seize her vision in language as accurately as she can, the poet takes chances, stabs in the dark of the world and the self, both of which are finally unknowable. Teachers and students should likewise be aware of this chance-taking so essential to the making of any art. The poet, then, can never be positive he has got it down "right" for all time. In this light, how much more careful should those who study poetry be in fixing "final" interpretations to poems. In fact, the virtue of a great poem is that it can be interpreted inexhaustibly, from generation to generation, century to century, and even from culture to culture. No one has stopped writing about the Odyssey; the last word on Hamlet has yet to be said. The poem reads us as much as we read the poem. This is exactly why those cut-and-dried interpretations of poems we present to our students turn them away from the life of poetry, a life which is intimately connected to the mysteries of the human soul. Instead of facing the poem as a living document of human experience Keats studying the urn in the British Museum, Williams looking out the window at the red wheelbarrow, the "symbols" of the poem are served up for memorization and regurgitation—for the final exam. Instead of being an encounter with feeling, poetry becomes a task like places and dates. As teachers of poetry, and as students of these methods, we have paid dearly. A vehicle of wonderment that should draw us closer has been turned into simply another academic job. I want to suggest that students be allowed to discover a poem. Rather than having it force-fed to them, there is a way of reading a poetic text that will allow both teacher and student to encounter it as something living. At first I am going to generalize about this method; then I am going to proceed to a specific reading of a poem

that I have walked through with classes that have ranged from third grade to high school to teacher workshops. The first idea I have of how to offer a poem to students is for the teacher to make sure that he or she likes the poem that will be discussed. We like lots of things without being able to intellectualize about them—olives, the clouds, music. Some things poems included we can speak quite feelingly and intelligently about right off the bat. There might even be only one little phrase or line in a poem that we like, but that can be a place to begin. If you hate all the William Carlos Williams poems in your textbook, there are hundreds of poems to choose from that he wrote. Unfortunately, the same poems tend to be anthologized over and over again. As a teacher presenting a poem to students for the first time, one must be humble and curious. Some poems can be investigated exhaustively; others, completely or in part, leave us baffled. The first important step in humanizing the study of poetry is to recognize this. We cannot always explain what attracts us—in poetry or in life. Beyond what can be put into words, we must be silent. Usually the admission by the teacher that he is not omnipotent will send the students rushing to the rescue. They want to help; they have their own wonderful ideas about what the confusing passage means. This is where we learn from our students, and as any good teacher knows, this is one of the great gifts of the profession. In discussion one must be curious enough to hear the students out, to let them have their say. Humility again comes into play when a student points out something in the poem that the teacher has never noticed. This has happened to me hundreds of times, and it is always thrilling. I even admit to hoping that it will happen, and sometimes to rigging my questions so that it will happen! Most children experience the hospital as an enforced separation from their loved ones. They do not go to hospitals to die, but to have their tonsils out. A boy raised his hand, and I called on him. He had made an association between whiteness and heaven that I never would have located in a hospital ward. Unwittingly, of course, he was speaking metaphorically: I later learned that the boy had recently been hospitalized himself, and his answer was based on his observations—with a crucial dash of poetic intuition thrown in. And yes, the idea of death lurked behind what that boy said, but his poetic response gave the kind of luminous answer that teachers have to be ready for. Virtuously humble and curious, the teacher can now afford to be practical by making sure that each and every student has a copy of the poem or poems to be discussed. As a poet myself, I beg you, please, please give the poem some breathing space when you reproduce it for class use. Poems look different than prose on the page, and that is one of the reasons they are shaped the way they are, in lines. Type it up neatly, and credit the author. Before we proceed to some ideas that will help you to talk about poems as if they were recordings of human experience and not terrifying masterpieces of world literature, let me lean on one important point. Students will frequently depart from the text of the poem and begin making up a lot of nonsense about "what the poem is saying. I find it necessary in the course of a discussion to do this again and again, no matter the grade level of the participants. The "answers" that may exist if any to the problems of the poem, the pith of "what the poem means," are either in the poem or we are guessing. Guesswork can be exciting, germane, and is in fact absolutely necessary. But our guesses call them intuition, if you prefer should always be balanced against the data contained in the poem. In entering any poem, we first want to find out what is going on. Meaning ascribed to what is going on has a secondary function. Experience is our objective; the interpretation of experience, a natural and laudable human activity, still comes afterwards. New Directions Publishing Corporation, ; paperback , See the interview with Williams in *Voices and Visions: Mystic Fire Audio*, The same company also offers a slightly edited audio version of the videotape. The printed text of the interview is available in *Interviews with William Carlos Williams*: New Directions Publishing Corporation, Black Sparrow Press, In the "Poems " section,

Chapter 2 : 10 Interesting Facts about Poetry

Point Poems. Below are examples of poems about point. This list of poetry about point is made of PoetrySoup member poems. Read short, long, best, famous, and modern examples of point poetry. This list of works about point is a great resource for examples of point poems and show how to write poems.

Understand and synthesize multiple perspectives to develop a definition of poetry Understand and synthesize multiple perspectives on why poetry is important Write an argumentative essay Defend their interpretations with evidence Understand the importance of strong imagery in writing Pre-Activities: Ask students quickly to write their own definition of poetry in their journals or on a sheet of paper. Poetry isâ€œthen goes around the room asking students to add something to form a class definition. Students can repeat what others have said, or add new thoughts. If a student is having a problem, she can say "help and skip. Return to this student after all others are finished for her contribution. Divide your class into groups of no more than four students each Ask each group to come up with a tableau a still portrait with no words to illustrate what they think are common subjects for a poem. Give them minutes to decide what their tableau would look like and practice getting into their still poses Depending on the length of your class, and the number of small groups you have created, you can either ask: One or two groups to present their tableaux to the class Half the groups to present to the other half of the class and switch, or Each group to present their tableau to the rest of the class When you ask a group to present, ask the others to watch closely. Count down to the tableauâ€”3,2,1 hold. Have them stay in pose for a few minutes, then relax. Ask the observers the following questions: What did you notice in the tableau? What positions were people in? What are they doing? Why do you say this? How does it make you feel? On the board, record the key ideas, feelings and evidence that come out of this conversation. This reading activity focuses on the poems as a group in order for the students to grapple with the multiple perspectives on poetry presented. Ask your students to get back in small groups. You may or may not want them to stay in their groups from the previous activity based on how well they functioned and what more they could learn from working together on reading. What does the poet think is important in poetry? What is not important? How do these images add to your understanding? How do they make you feel? How does the poet feel about poetry? How do you know? We suggest three activities here. You can choose to do one, a couple, or all three, depending on your goals for your students. Nonetheless, we recommend you conduct the first whole class discussion, and, if you choose to do more, conduct the others in whatever order works best for you. To develop a definition of poetry. To develop an understanding of the importance of strong images in writing. Make sure all students have copies of all three poems. Who is your poet? What does your poet think is important in poetry? How does the exercise we did with tableaux relate to this discussion? What is the relationship between a physical tableau and an image in a poem? Facilitate a discussion that develops a shared set of understandings about each poem and the poems as a group. After reading these poems, how would your class define poetry? How does the use of images contribute to the points the poets want to make? What makes an image strong? How might the students use strong images in their own writing? To synthesize multiple perspectives. To develop skills of argumentation, speaking and listening. Divide your class into three groups. Each group will construct a well-developed argument to represent the ideas of their poet on the following questions: Why is it important? What do you need to know to write poetry? Follow the rules you usually use for having debates in your class. To understand the structure of an OpEd piece. To write a persuasive essay on the importance of poetry. Give your students a model of what you think is a great OpEd piece. Have them read the piece, then write in their journals what they think are the key features of this kind of writing. Ask them to turn and talk to the person next to them about the key features. Conduct whole class discussion on features of an OpEd. Ask your students to write an OpEd talking about why poetry is important. They should use evidence from the three poems read earlier, as well as any other sources you may want to provide. Ask them to have their partner from the turn and talk critique their piece. Remind them to start with positive comments about the piece and then offer suggestions for improvement. Vocabulary Words Ask your students to list words in the poems they do not understand.

Chapter 3 : What's the point of poetry? |

Poetry is exploration. Poetry provides windows into the thoughts and feelings of others, not just of today but of the distant past. Throughout history, kings, queens, soldiers, and ordinary people have all written poetry.

Poetry is truth in its Sunday clothes. Poetry can be dangerous, especially beautiful poetry, because it gives the illusion of having had the experience without actually going through it. Poetry is just the evidence of life. If your life is burning well, poetry is just the ash. Poetry is what in a poem makes you laugh, cry, prickle, be silent, makes your toe nails twinkle, makes you want to do this or that or nothing, makes you know that you are alone in the unknown world, that your bliss and suffering is forever shared and forever all your own. If I feel physically as if the top of my head were taken off, I know that is poetry. Poetry is plucking at the heartstrings, and making music with them. Poetry is the journal of a sea animal living on land, wanting to fly in the air. Poetry is language at its most distilled and most powerful. Poetry is an act of peace. Poetry is ordinary language raised to the Nth power. Poetry is boned with ideas, nerved and blooded with emotions, all held together by the delicate, tough skin of words. Poetry is eternal graffiti written in the heart of everyone. Poets are soldiers that liberate words from the steadfast possession of definition "Eli Khamarov There is something about poetry beyond prose logic, there is mystery in it, not to be explained but admired. Poetry is not an expression of the party line. The poet is the priest of the invisible. Poets are the unacknowledged legislators of the world. Poetry is a language in which man explores his own amazement. There is poetry as soon as we realize we possess nothing. Poetry is an echo, asking a shadow to dance. Like a piece of ice on a hot stove the poem must ride on its own melting. Poetry is everywhere; it just needs editing. Poetry is frosted fire. Genuine poetry can communicate before it is understood. To be a poet is a condition, not a profession. Poetry is nearer to vital truth than history. Poetry lies its way to the truth. For what is a poem but a hazardous attempt at self-understanding: We make out of the quarrel with others, rhetoric, but of the quarrel with ourselves, poetry. Poetry is like a bird, it ignores all frontiers. Publishing a volume of verse is like dropping a rose-petal down the Grand Canyon and waiting for the echo. Writers write from empathy. But all art is sensual and poetry particularly so. It is directly, that is, of the senses, and since the senses do not exist without an object for their employment all art is necessarily objective. All poets, all writers are political. Not to tell people how to feel. Not as a preacher, not as a leader, but as a reflection of us all. If you want to annoy a poet, explain his poetry. Anon, who wrote so many poems without signing them, was often a woman. Writing poetry is a state of free float. There is not a particle of life which does not bear poetry within it. People are never ready to answer it. A poet is, before anything else, a person who is passionately in love with language. Writing a book of poetry is like dropping a rose petal down the Grand Canyon and waiting for the echo. Poetry is the robe, the royal apparel, in which truth asserts its divine origin. The courage of the poet is to keep ajar the door that leads into madness. The true poem rests between the words. Leave it in the comments!

Chapter 4 : Point Poems | Examples of Point Poetry

At that point you may give her an example of two poems (one rhyming one not) you have selected for this purpose from the theinnatdunvilla.com collection. Return to this student after all others are finished for her contribution.

Chloe Simpson April 17, Poetry , Sex and Love The amazing art form of poetry is all around us, so because of that, today, we have compiled a list of interesting facts about poetry and some facts about what is poems true use. We hope you enjoy. One of the most popular forms of writing short poems is the haiku. Originating from Japan, the haiku has only seventeen syllables. There are three lines containing five, seven, and again five syllables. Mahabharata is the longest poem in the world. It is an Indian epic poem which has around 1. Poetry is a way to make a profit. I know it sounds bad and hypocritical, but yes, you can make money of off poetry. As long as you have the right poems for the target demographic, by publishing a book of poetry and making posts you can earn a profit. Whatever you do, do not forget how important is to write poems about the one you love and how pure your writing needs to be. March 21st is World Poetry Day. The Epic is one of the earliest types of poetry. It consists of a long story narrative which includes many awesome heroic actions. The oldest written poem is the Epic of Gilgamesh originating from Babylon. In it we have the story of a king, Gilgamesh, who was half-god, half-man. It is believed that the Epic of Gilgamesh is around 4, years old. A stanza, originally contains 12 lines. A couplet is a two-line stanza, and a quatrain is a four line couplet. Poetry is an outlet for our emotions. Poetry helps us define it in our hearts and reminds us that these words are a reminder of our expressions towards others. Whether you write poems for her or love poems for him from the heart , being yourself is the most important thing. Poetry is a great way to improve your vocabulary. So, poetry will invoke your creativity and you will start to look for words to add to your vocabulary. Poetry can be used to make your rap better. When comparing rap music vs. There are a lot of underground artists trying to uplift our society and you should be one of them, just find a theme that challenges and inspires the mainstream society.

Chapter 5 : 17 Poetsâ€™™ Quotes About Poetry | Mental Floss

A poet's work is to name the unnameable, to point at frauds, to take sides, start arguments, shape the world, and stop it going to sleep. - Salman Rushdie

Chapter 6 : PPT â€™“ Poetry PowerPoint presentation | free to download - id: 3bNWRIM

Five Points welcomes unsolicited submissions of fiction, poetry, flash fiction and non-fiction, and literary non-fiction. We encourage you to send us your work. We encourage you to send us your work. The best way to learn about what we are looking for is to order sample copies of the magazine through our website.

Chapter 7 : Poets on Poetry: Quotations about poetry by poets

April is National Poetry Month, and it's worth celebrating. But don't take our word for it - just ask these poets about their craft and their colleagues. 1. "Poetry is ordinary language.

Chapter 8 : 43 Most Popular Life Poems - Poems about Life Experiences

Poetry is the complete opposite of this rash, careless cacophony. It's where words, with all their immanent power, beauty and capacity to move us as human beings, find the most fertile soil.

Chapter 9 : Submit - Five Points - A Journal of Literature and Art

Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an

escape from personality. But, of course, only those who have personality and emotions know what it means to want to escape from these things.